

CLESIASTICAL

ART

VIEW

TOBER, 1932

TO STATUARY
MPANY

O, NEW YORK,
ETRASANTA.





SACRED HEART ALTAR

Monastery of Perpetual Adoration, Cleveland, Ohio

An inspiring sculpture of pure white marble displayed in a setting of unusual beauty. Overhead there is a crown supporting a rich drapery of lustrous ruby red lined with sheer gold. The altar is of Botticino Marble, made delightfully attractive by artistic carvings and colorful mosaic inlays.

Product of Daprato Statuary Company Studios.

Ecclesiastical Art Review

Published by

DAPRATO STATUARY COMPANY

"Pontifical Institute of Christian Art"

MONTREAL, P. Q.

PIETRASANTA, ITALY

OCTOBER, 1932

Number 53

Georgian Architecture in America

By Mary F. Nixon-Roulet

not to be supposed that Georgian architecture means merely the style prevailing only in the period of the four Georges who sat upon the English throne. It was a style peculiarly suited to the taste of the people who lived in that time,

of sufficient exactness to follow, and these they necessarily devised for themselves. We have found, for example, that several of the American churches are reported to have been copies of St. Martin's-in-the-fields in London, and that St. Philip's Church in Charleston was copied from the church of the Jesuits in Antwerp. Had we not been informed that these were precedents, we would hardly have guessed that this was the fact, so great are the differences in both detail and proportion, the composition alone being similar."

Wren, Joshua, the sun and mill. In this the Renaissance architecture came finally to our own times."

us further: then, perhaps, and in which were so freely colonial days Greeks, and

and was essentially one of development of canons as to proportion or as to mouldings had been established. Perhaps of the same conditions which prevailed of the Greek detail was operative at times; during both times the architects

were compelled to invent forms of detail because there was not a sufficient number of precedents at hand to copy from, and while during the Colonial period our architects freely resorted to Europe for the motifs for their buildings, it must not be supposed that they possessed measured drawings of the detail

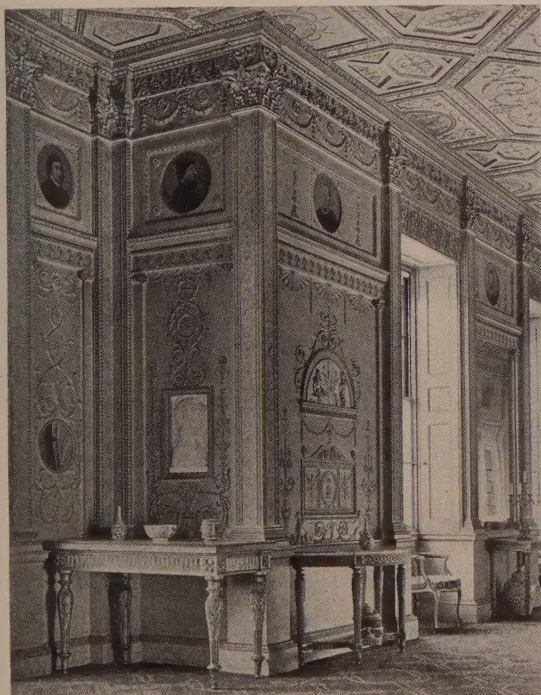
with sufficient exactness to follow, and these they necessarily devised for themselves. We have found, for example, that several of the American churches are reported to have been copies of St. Martin's-in-the-fields in London, and that St. Philip's Church in Charleston was copied from the church of the Jesuits in Antwerp. Had we not been informed that these were precedents, we would hardly have guessed that this was the fact, so great are the differences in both detail and proportion, the composition alone being similar."

Georgian architecture was based, historically, on the authority of the Roman ruins and on the work of the great Italian architects of the preceding generation, such as Palladio, who used the classic form in modern conditions.

Majestic and dignified, it

was appropriate to the gentlemen of the colonies at a time when they had gone beyond the simple beginnings of their early period and desired to evidence to the world their affluence and elegance by surroundings suited to their circumstances.

There are three types of Georgian to be found from



Georgian Interior
Syon House, Middlesex

1720 to 1805, and each type shows specific characteristics.

The Early American has been called the "Age of Memory," when building showed itself to be taken from the memories of former architecture. The Georgian is called the "Age of Architectural Books," while the Post-Colonial is called the "Age of Architects." The Georgian, therefore, is more formal, less original, but none the less charming, as the bookish examples suit themselves to surroundings and types.

In early days the Georgian, with its "pilasters and mouldings, and other Palladian features," its color, after the severe Colonial white, its urbane and elegant interiors, the surroundings of marvelous box-bordered gardens and lawns, the winding drives over which rolled stately gilded coaches, made a study in architectural beauty worthy of perusal, and in ecclesiastical art the style was equally elegant.

In the early period ornamentation was bold and heavy, with elaborate mouldings and cornices, the doors and windows narrower than in the late Georgian, some of them with flattened arches, and transoms of square lights, and a counter suit tympane above the frame tops.

In New England the early Georgian was after the Queen Anne type, with a trace of that sturdy queen's heaviness in outline. Segmental pediments appeared over the doors, and adorned pilasters as in the Dummer house (1715) at Bufield, Massachusetts, showing the Early Georgian in perfection, a lovely illustration, graceful and dignified.

The Macphedris-Warner house (1723) at Portsmouth, New Hampshire, is a fine example of New England Georgian, with its dignified lines, its panelled doorway with small square panes of glass, and its ornamented eaves.

Whiteness was the first noticeable thing about Georgian architecture. Everything was white. It was a reaction from the darkness of Stuart times, and perhaps was an approximation of the effect of classic marbles. To the Georgian, the classic whiteness meant "pure form—architectural form—rather than interest in material or color. It meant broad harmony; it meant the value of surfaces; the ornamental touch—frankly, the Italian manner."

The snowy whiteness of the church in the interior by sumptuous mahogany velvet cushions, and in the later period were gilded, but warm tones were not the Adams brothers lent their light classic feeling.

Georgian architecture is one of stately classic arch was used, 'tis true, but the cornice was brought round the top, yielding to the eye.

In the second phase of Georgian architecture block found in the earlier arches disappeared. The style is more Palladian. An excellent example of this is to be found in the old Lee manor house, head dating from 1768, which is so robust and agreeably proportioned.



Portico St. Michael's Church
Charleston, S. C.

and ornament was thoroughly Wren-

Tallmadge, in his delightful book says of the middle period of Georgian

"If we look back over our entire history with its ups and downs, its shadows, I doubt if we find anything more beautiful, more vigorous, more of its times or more harmonious with the good, developed, robust Georgian of appropriate garb for the culture of the Georgian was the beginning of the modern. "The last of mediaevalism had disappeared, passing of the Jacobean style. Inigo Jones, St. Augustine, had preached the Classical Palladio so effectively that Sir Christopher Wren found England a converted and subdued land over which he held sway as a sort of archbishop. In other words, beginning with Anne (1702-14), architecture in Eng-

rection of Wren that form of the which we call the Georgian, and which course until the middle of the reign

feature of church architecture in this the doorway, and the Georgian door of beauty, a combination of strength with its carven pediments, often a its fan lighting, its mouldings and cornice was another Georgian feature, the eye than the Colonial eaves, having the accoutrements of Classicism: theoulded top member, the fascia, or

board; the or brackets; little wooden the bed or lowest

pel, Boston, s structure. rectangular, or is divided which hold and galleries, ne nave and all windows th the gal- ones above, er windows ed tops, the eing round. is of stone, ed, and the ver, square, e front by a ico which taint effect er pleasing. r is more chitecturally. re fluted and arved in

manner, and from them spring the the cornices. It has been called d capricious," yet it has a quaint reeable manner, and it has a surplus England style, albeit thoroughly

of the church is interesting. Queen's too small for the parishioners and a ne congregation was held in 1708 to enlargement. A subscription was s end and it was begun in 1710. A ilding was erected, which lasted until t was found to be rotting away. A s designed of stone to cost 25,000 in 1753 the new one was far enough r the congregation to leave the old

church. A magnificent organ was obtained from England, costing 637 pounds. The old Boston Gazette and Country Journal (of August, 1756), says of it:

"We hear that the organ, which lately arrived from London by Captain Farr for King's Chapel in this town, will be opened on Thursday next in the afternoon; and that said organ (which contains a variety of curious stops never yet heard in these parts) is esteemed by the most eminent masters in England, to be equal, if not superior, to any of the same size in Europe. There will be a sermon suitable to the occasion; Prayers to begin at four o'clock."

The organ has an especial interest because of the fact that it was chosen by the great musician, Handel. Designed for the King's Chapel, it is not surprising that the King's favorite London musician should have been selected to choose it. Handel was blind at the time, but his musical ear was so perfect that it would not fail him in selecting the organ and it may be heard today, marvelous of tone and perfect as when first played by the great man, whose ears could appraise its tone, if his eyes could not see the external proportions of the musical gem.

The Georgian churches of the south are particularly interesting. Of these the most engaging are Christ Church, Alex-

andria—designed by one James Wren, descendant of Sir Christopher—and old Pohick Church of Fairfax County, Virginia, where Washington was vestryman.

The last named church was built in 1769, and is of the middle Georgian period. It is square in plan, and upholds the Georgian traditions. The walls are panelled, the pilasters, Ionic, the cornice between the walls and ceiling is heavy and elaborate, and the interior woodwork is refined in detail and characteristically Georgian.

Christ Church, Alexandria, was the church in which Washington paid "thirty-six pounds, ten shillings, for pew number five," and gave the chandelier which today hangs from the ceiling. The church was Georgian, built of brick, sixty by



*St. Philip's Church
Charleston, S. C.*

fifty feet long, very carefully built from James Parsons' contracts.

Typically Georgian churches are to be found scattered over the country from north to south. Christ Church, Lancaster County, dates from 1732, and is a bright and shining example of the style. It has been adequately described by Eberlein in his "Architecture of Colonial America":

"The ground plan," he writes, "is in the form of a Greek cross, all the arms being of equal length. The shingle roof is hipped and of steep pitch, the cornice is bold and vigorously proportioned, the walls are of brick laid in Flemish bond with black headers. The windows are round—or compass-headed and the brick surrounds project slightly from the face of the wall, meeting at the top in a white key-stone. The muntins of the sashes are heavy and the panes small. The door is set between heavy pilasters and surmounted by a straight pediment. Above the pediment, and just below the cornice, is a small elliptical window. Within, high and straight backed, the pulpit is an imposing structure and the plastered ceiling is vaulted. All the details, both inside and out, are characteristic of the Georgian mode."

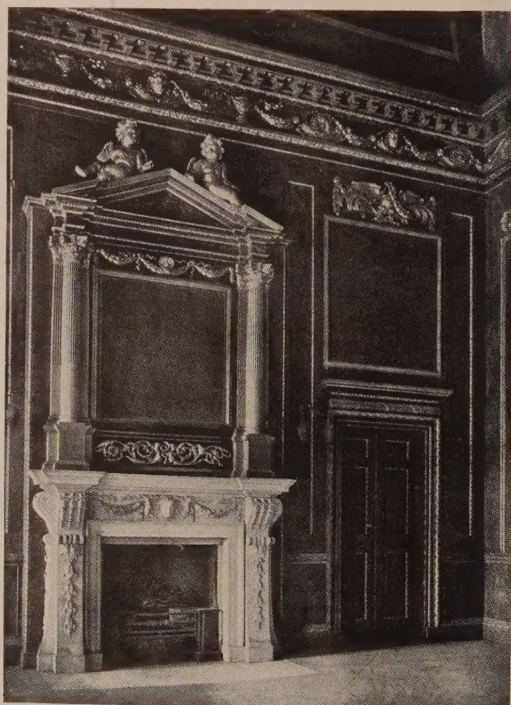
Another Georgian church, and one showing the Wren influence, is that of St. Michael's, at Charleston. Built in 1761, its tower has been from that day to this, one of the noblest ornaments of the city. The elevation is 168 feet, and it rises in a series of ornamental chambers peculiarly arranged. The first is a square room set on top the peak of the church roof; the second, an octagon, with shuttered windows; the third, graded in size and smaller than its predecessor; the fourth, an open belfry with arched openings; the fifth, has a sharp, pointed steeple, ending in a gilt ball. The tower seems too high for the proportions of the church, and makes it appear squatty, although the fine Colonial front, with a pillared portico, lends

dignity to the structure. It has been called "the finest piece of Colonial architecture in the south," and its walls have resounded with the hymn of worship since its first built. Its peal of bells has been the signal for grave import.

It is said that they were always sweet and never jangled, "out of tune, and cracked" in the earthquake of 1886, when the church was rocked by the quake. Their career has been a checkered one. They were taken away from war by a Major Traillo of the Royal

who dispatched to England, where purchased by Ryhiner and returned to Charleston.

An article appeared in *Appleton's Journal* mentions the restoration of the bells, adding the state of the bells regulating the social life of the city for seventy years, since the inhabitants were celebrating their sorrows, and soon after curfew, after a negro might be seen in the street without a policeman. A writer recounted how, during the march to the sea of half drunken soldiers, being told by a man that the bells had been taken in secession, declared "Never shall they be in tune again!" and



Detail of Georgian Reception Room

the bells into a hundred pieces. Through the kindness of a Mr. Prioleau of London, the commission was enabled to discover the firm from whom the original set of bells had been bought. Mr. Prioleau also found a very old workman who had, in his youth, been apprentice to a foreman who had cast the bells, and who had the original moulds for the castings. The congregation sent back to London all the fragments of the broken bells that they could find together, to be cast in the original moulds, thus, as far as was humanly possible, the bells were restored.

During the Civil War, Federal guns were

le with its bells, and Simms wrote a
n in their behalf:

*like with sacrificial aim
temple of the living God,
n bolt and seething flame
gh aisles the holiest feet have trod."*

walls of the church are covered with
h gives the church a huge appearance

have been
k to build it,
tics show
days when
d, the build-
300.00, with
8.00 a thou-
workmen at

p's Church,
s even more
to its spire
ichael's. It
1704, and is
style to St.
ut the tower
d, terminat-
harp steeple
nt is pillared
gian manner.
rior of St.
usually fine
ays. It was
the extreme,
rate pillars
negallery. An
says that the

s the most elegant religious edifice in
ilt from the model of the Jesuit church
having galleries around, exceedingly
l for sight and hearing."

rounded apse at the end of the church
l glass windows in elegant hues.

eresting things have happened in this
ng them the trial of George Whitfield
nd many famous men have been buried

here, such as General Moultrie, John C. Calhoun,
Pinckney, who fought in the Revolution, Admiral
Shubrick, and others.

Other churches of Georgian tendencies have been
so restored and remodelled as to seem almost un-
recognizable.

St. John's, of Richmond, Virginia, is one of the
most interesting. It dates from 1737, and is a
lovely old structure, with a steeple of four tiers

ending in a cupola. It has
remaining of the original
building, the chairs, the
old pews with hand
wrought door hinges, the
old wainscoting, and the
original weather boards
with nail heads half an
inch broad.

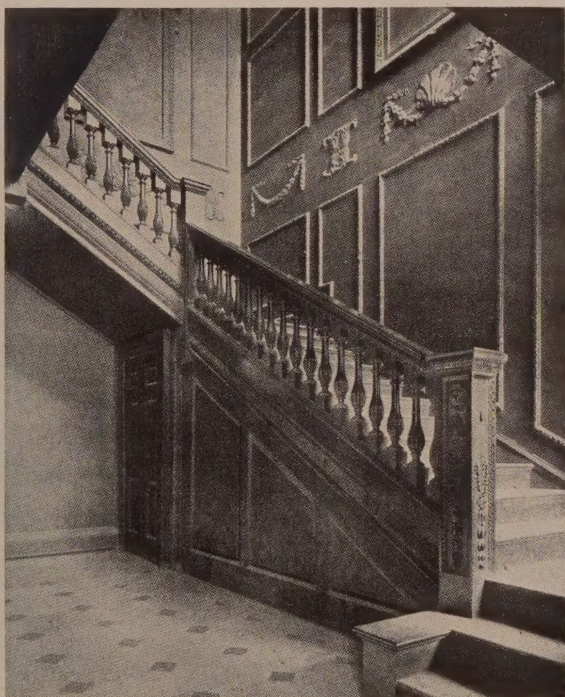
It was in this church
that Patrick Henry made
his famous speech.

St. George's Church
at Schenectady, N. Y.,
is distinctly interesting,
but has but little archi-
tectural value, owing to
its restoration. It was
founded as a mission to
the Six Nations and was
the parish church of Sir
William Johnson, the
Indian Intendant.

The Georgian period
was one of difficulty. It
is surprising how ele-
gant are some of the

examples of the period, and how original seems the
evidence of the architectural tendencies of the time.
One is compelled to acknowledge the wealth of
ingenuity of the architects of the day, in truth
one feels that:

*"The riches of the Commonwealth
Are for strong minds and hearts of health;
And more to her than gold or grain
The cunning hand and cultured brain."*



Staircase, Georgian Style





MARBLE MAIN ALTAR

St. Gertrude's Church, Chicago

Rev. B. C. Heeney, Pastor

A truly noble rendering which appears to typify the spirit of faith by its unusual perfection. Ascending and tall pinnacles suggest the poetic simile "like fingers pointing to heaven." The altar is strictly Gothic, being separated for a distance of three feet from the reredos. Product of Daprato Statuary Company. Designed in collaboration with James Burns & Company, Architects, Chicago.



DETAIL OF MARBLE MAIN ALTAR

St. Gertrude's Church, Chicago

work of marble carving and marble fitting as practiced by artists of Daprato Statuary Company Studios. This evidence of perfection in the smallest details that characterizes a work of art. You can depend upon receiving similar high quality of workmanship in all genuine Daprato productions.

**ST. JOSEPH ALTAR**

St. Gertrude's Church, Chicago

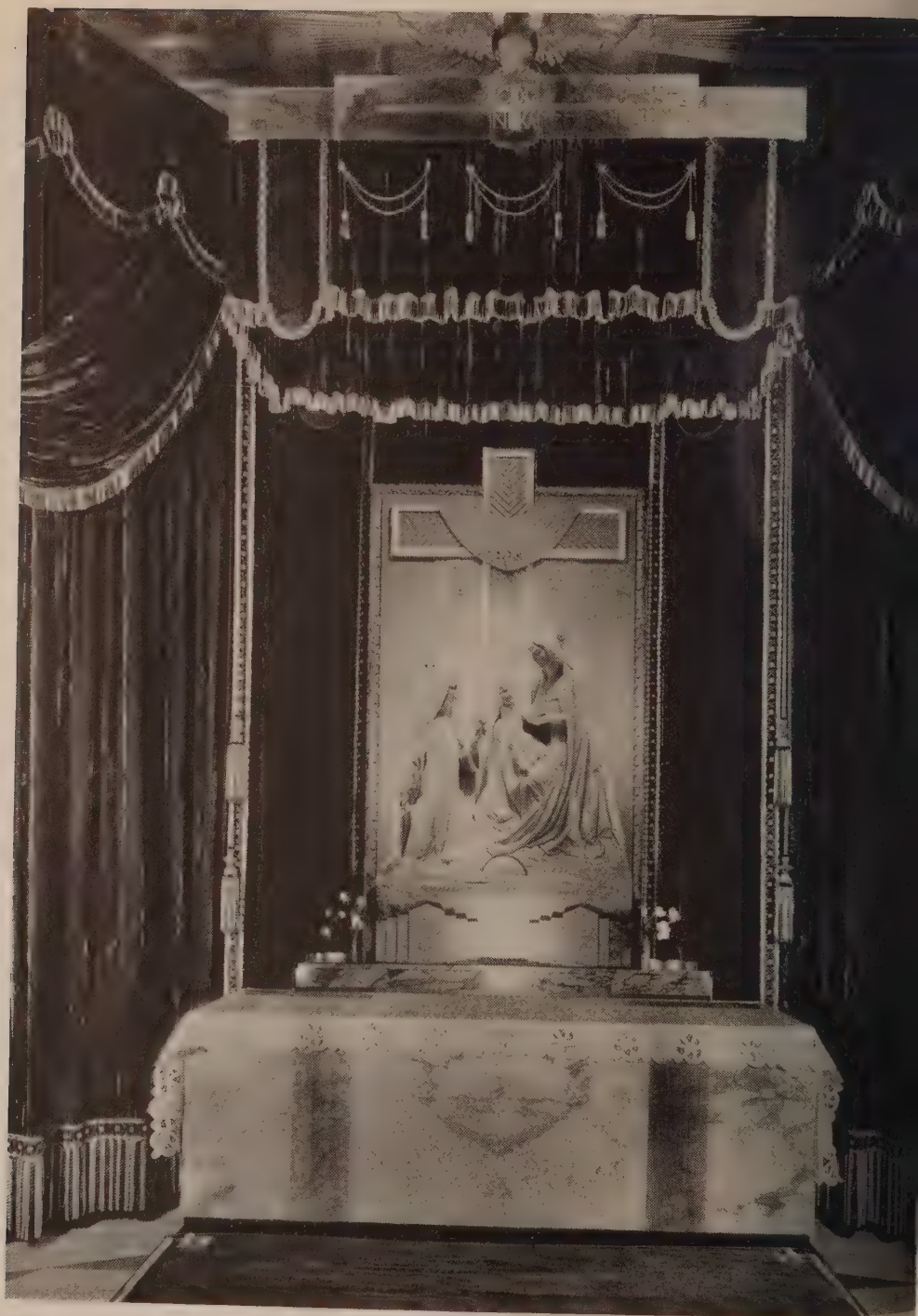
Pleasing artistry is immediately apparent in this design of graceful and symmetrical lines. It is white marble, immaculate in its whiteness and rich with deeply cut carvings. Colorful contrasts have been provided with Paonazzetto inlays. Produced in its entirety in the Studios of Daprato Statuary Company, Chicago, New York, Montreal, Pietrasanta.



DETAIL OF SHRINE

St. Gertrude's Church, Chicago

gs that indicate masterful handling, even on close inspection, are products only of those studios
the higher standards of art are maintained. This close-up view of a typical Daprato installa-
tion makes evident the lofty ideals maintained in the Studios of Daprato Statuary
Company, Chicago, New York, Montreal, Pietrasanta.

**MARBLE GROUP**

Shrine of the Little Flower, Royal Oak, Mich.

Rev. Charles E. Coughlin, Pastor

Visitors to the famous Charity Tower of Royal Oak, Michigan, are invited to take particular notice of this fine and complete work of art. It is executed of Bianco P. Primitissima marble, heroic in proportions and is complete with its background from a single block of marble. Some idea of its proportions may be gained from the weight of this group which is seven tons. This strikingly beautiful marble sculpture was executed according to original design created under the direction of Henry J. McGill, Architect of New York, in collaboration with Father Coughlin. Product of Daprato Studios.



CLOSE-UP VIEW, SCULPTURED MARBLE GROUP

Shrine of the Little Flower, Royal Oak, Mich.

March 31, 1932.

ary. Company:

take this opportunity both to thank and congratulate you for the work which you have recently for the Shrine of the Little Flower. From the very beginning of the project until its completion the utmost care and extended your performances far beyond what could be reasonably expected marble group itself has no superior in ecclesiastical art on our continent. However, those to judge belong to the next generation.—Rev. Chas E. Coughlin.



MARBLE MAIN ALTAR

Blessed Sacrament Church, Hollywood, Calif.

Rev. C. J. McCoy, S.J., Rector

Not many altars have been commented upon so favorably as has this masterful creation of marble and The altar proper is of highly carved Botticino, made doubly resplendent by the richly colored retab of brightly polished Rosso di Francia Marble. Designed in collaboration with Arnold Constable, Architect, San Francisco, Calif. Product of Daprato Studios.



CLOSE-UP VIEW MARBLE ALTAR

Blessed Sacrament Church, Hollywood, Calif.

Throughout with consummate artistry, this altar displays the rich possibilities of the Spanish Renaissance. Here will be seen boldly executed carvings, delightful color contrasts and gorgeous gold overlays. The backgrounds of niches are of Verde Alpi with applied ornament of hand-painted gold bronze. Produced in its entirety within the studios of Daprato Statuary Company, Chicago, New York, Montreal, Pietrasanta.



MARBLE MAIN ALTAR

Immaculate Conception Church, Los Angeles, Calif.

Very Rev. Msgr. Francis J. Conaty, Rector

An interesting example of the artistic possibilities of comparatively plain marble surfaces. Here Chianti a coral hued marble, was used in combination with Breccia Violette and Verde Antique. This is a gem of simple beauty. Product of the Studios of Daprato Statuary Company, Chicago, New York, Montreal, Pietrasanta.



SHRINE OF ST. OLAF

Knute Rockne Memorial, University of Notre Dame, Notre Dame, Ind.

ing character of the illustrious football coach to whose memory it is dedicated, this artistic shrine is a fundamental excellence in terms of modest simplicity. Inspiring and reverential beauty has been achieved by simple lines and moderate ornamentation. The altar is entirely of Botticino Marble with frontal panel of Verde Alpi. The statue of St. Olaf is carved of inlaid colored marbles. Product of Daprato Studios. Designed by Maginnis & Walsh, Architects, Boston, Mass.



LITURGICAL TABERNACLES

Daprato Patent Design

Constructed of Bronze and Steel and executed in ecclesiastical designs of exceptional art and beauty, the illustration shows cylindrical tabernacle wrought with rare craftsmanship. The door opens with the utmost ease and disappears in right wall. Lower illustrations show an equally artistic cylindrical tabernacle without dome and equipped with a newly devised key action. Lower right illustration indicates how completely doors disappear from view when tabernacle is opened.



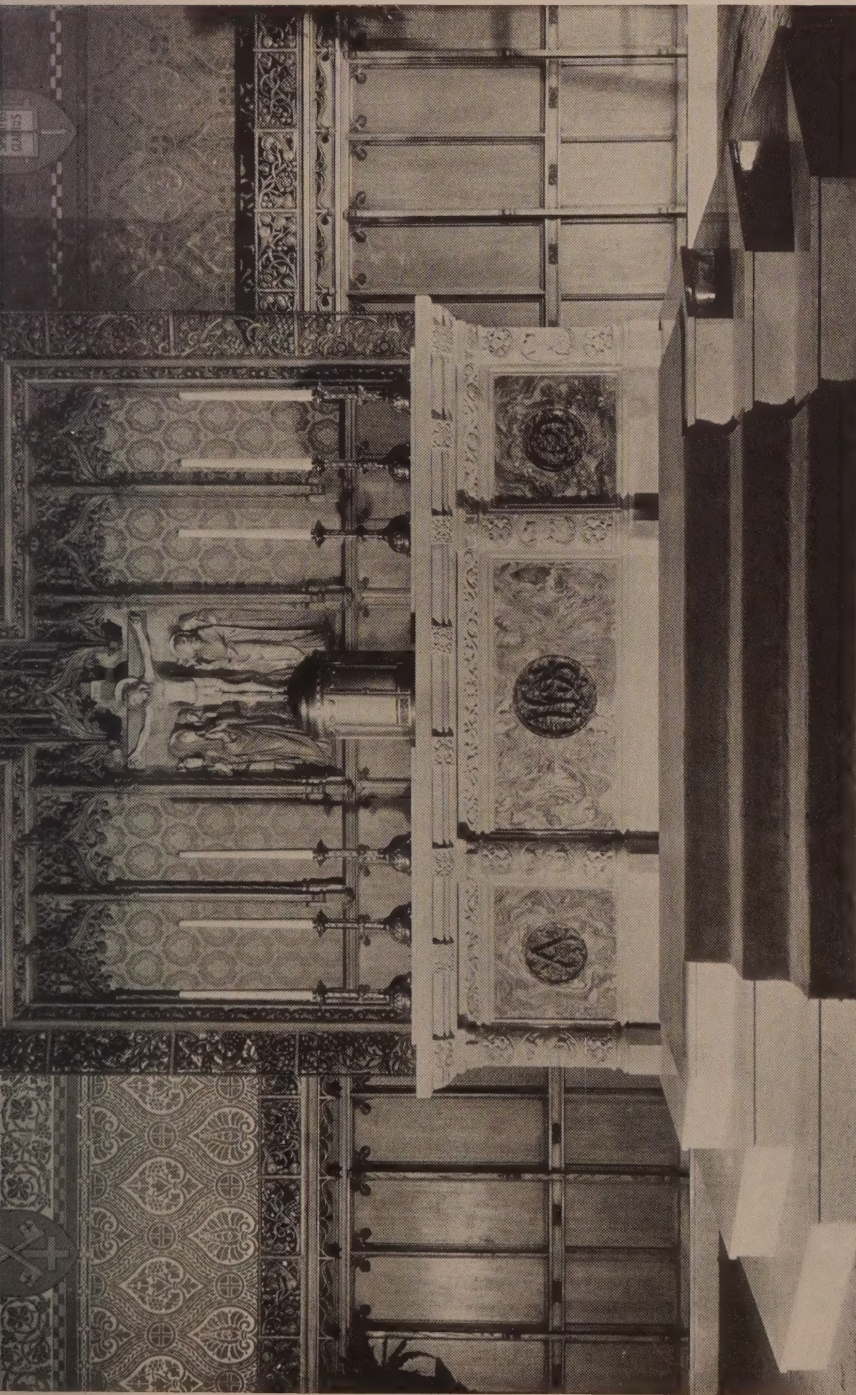
TRI-PANEL TRANSEPT WINDOW

St. Patrick's Church, Olyphant, Pa.

Rt. Rev. Msgr. William P. Kealy, S.T.D., Rector

In this artistic rendering has been declared a masterpiece in form and coloring. The splendid display by Daprato artists indicates the rich possibilities of modern application to the medieval glass of the Thirteenth Century. A brilliantly jewelled effect has been created by a massed assembly of sparkling colored glasses in rich green blues, cobalt blues and deep blues contrasting with a liberal sprinkling of golden yellows, greens and carmine and ruby reds. Wrought entirely of antique glass by Daprato Studios.
Edward J. Rutledge, Architect, Scranton, Pa.





MAIN ALTAR

St. Augustin's Church, Des Moines, Iowa

Rev. James Manning, Pastor

Situated immediately beneath a great window in a lofty sanctuary, this altar, though of modest proportions, admirably suits the requirements of the church in which it stands. It is strictly liturgical in style as the tabernacle stands free and the altar proper does not join the reredos. The altar is of richly carved Champville Marble, with inlays of Swiss Cipolino. Monograms of frontal are relief carvings with backgrounds of Sylvan Green Marble. Product of Daprato Studios. Designed by Maginnis & Walsh, Architects, Boston, Mass.



MARBLE BALDACHINO ALTAR

and the recently decorated interior of Holy Trinity Church, Hackensack, N. J. Daprato Studios point with special pride to this splendid example of the superior facilities they offer in the decorative arts. Not only the altar with its lofty baldachin but the entire interior decoration was executed by Daprato Statuary Company. The beautiful paintings of the sanctuary as well as the attractive ornamentation throughout have been most favorably commented upon. A richly polychromed ceiling forms a fitting complement to this artistic setting.

Church is essentially a House of Divine Worship. Physical and decorative plan should be indicative of aspiring ideals, thus leaving no room for doubt as to its truly spiritual aspect. Within its walls only such furnishings as will arouse spiritual interest in the sanctity and holiness of the edifice are fitting or desirable. It is this true religious art which should disclose by its distinctly superior quality the inspiring faith and fervent devotion of those who selected it.

Do not err in the choice of your furnishings if you select Daprato products. We welcome your inquiry when interested in the following:

ALTARS	CEMETERY GROUPS
ALTAR RAILINGS	SOUNDING BOARDS
PULPITS	TREASURY LOCK
SHRINES	TABERNACLE SAFES
EXPOSITION THRONES	LITURGICAL TABERNACLES
CREDENCE TABLES	OIL PAINTINGS
STATUES	CHURCH DECORATION
STATIONS OF THE CROSS	VOICE AMPLIFIERS
CRUCIFIXES	SANCTUARY LAMPS
CRUCIFIXION GROUPS	CANDLESTICKS
WINDOWS OF STAINED GLASS	PASCHAL CANDLESTICKS
MONUMENTS	ELECTROLIERS
MEMORIAL TABLETS	BAPTISMAL FONTS

Send for Photographs and Prices

Studios of Daprato

STATUARY COMPANY

W. Adams St.
CHICAGO, ILL.

53 Barclay St.
NEW YORK, N. Y.

3 Notre Dame St., East
MONTREAL, P. Q.

PIETRASANTA, ITALY

Note carefully above addresses. Beware of imitators.



MARBLE PULPIT

Our Lady of Sorrows Church, Chicago

Very Rev. P. Condon, O.S.M., D.D., Pastor

An artistic creation of marble which has added much to the beauty of the church in which it is installed. It is a splendid specimen of Italian Renaissance design. The construction is of Bianco Chiaro di Prato marble. The panels of Cream Paonazzo Marble. The columns are carved from Breccia Montalto, their background is of Sant Anna Marble and the base Verde Antico. Product of the Studios of Daprato Statuary Company, Chicago, New York, Montreal, Pietrasanta.